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one, and the play ends without the reconciliation of the lovers.

It is interesting to find the same motive treated in several Italian pastoral plays of the sixteenth century. A tragic solution is found in the *Discordia d'amore* (1526) of Marco Guazzo in which "due giovani e due fanciulle amano tutti, ma disposti come a ruota, e ciascuno disprezza chi l'ama."<sup>7</sup> A tragedy is narrowly averted in another pastoral entitled *Lo Sfortunato* (1567) of Argenti, in which "Sfortunato prega d'amore Dafne ma ne è respinto; alla sua volta questa prega d'amore Jacinto, ma ne è respinta; Jacinto prega Flaminia, ma ne è respinta; Flaminia prega Silvio, ma ne è respinta."<sup>8</sup> The argument of Alvise Pasqualigo's pastoral play, *Gli Intricati*, as stated by Selvaggia, one of the characters, betrays at once the influence of the *Diana* of Montemayor:

Io per Alanio mi consumo e moro,  
Alanio per Ismenia, ohime! si strugge;  
Ismenia per Montano ogn'hor s'affligge,  
e Montano per me suo tempo perde.  
Ismenia un tempo Alanio amar soleva,  
in odio havendo di Montano il cuore.

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## TWO DRAMATIC NOTES

### (1) "Genowa" and "Genoway"

In Furness's Variorum Edition of *The Merchant of Venice* there is a somewhat extended note on the spelling "Genowa," which occurs several times in the first scene of the third act. Dr. Furness cites with disapproval White's contention that the *w* shifts the accent to the second syllable; and he mentions the "curi-

ous" distinction made by Howell, in his *Instructions for Forraigne Travel* (1642), between "Genowa," the city, and "Genoway," the inhabitant. The learned commentator, however, offers no explanation for either form.

There is no difficulty in accounting for the presence either of the *w* or of the long *a*, if one remembers the Italian originals of the words: "Genova," the city, and "Genovese" (-vay-zay), the inhabitant. The latter form is of course recognized in English, Tennyson using it in the last line of *Columbus*:

I am but an alien and a Genovese.

It will be seen that the *w* is merely a weakened *v*, such as is found in "Lodowick," another Anglicized Italian name. The *y* helps to reproduce the English long *a* sound of the Italian *e*.

### (2) *Revenge for Honour* and *Othello*

In his admirable edition of Chapman's tragedies, Dr. Parrott discusses at some length the sources of *Revenge for Honour*. Although he notes three passages for which parallels can be found in *Othello*,<sup>1</sup> he does not include Shakespeare's play among the works that helped furnish the inspiration for this seventeenth century melodrama.

The resemblances, which are more than merely verbal, seem significant. Both dramas deal with the Oriental conception of marital honor; both husbands are unpolished, gullible warriors; and both villains are intellectual, materialistic, and remorseless.

It is in the development of the knavery that there is perhaps the most noticeable similarity. Mura, himself a dupe, prepares the soil of Almanzor's mind for the seed of suspicion by means of words almost identical with Iago's: "I do not like this." Abrahen, the master fiend, soliloquizes thus:

Be they as harmless as the prayers of virgins,  
I'll work his ruin out of his intentions. I, i, 423-4.

<sup>7</sup>Ferdinando Neri, *La Tragedia italiana del Cinquecento*, Firenze, 1904, pp. 13-15.

<sup>8</sup>Enrico Carrara, *Storia dei generi letterari italiani, La Poesia pastorale*, Milano, 1909, p. 330.

<sup>1</sup>Carrara, *ibid.*, pp. 347 and 436.

<sup>1</sup>*Revenge for Honour*, I, i, 290-2; III, i, 184-6; IV, ii, 134-7 *Othello*; III, iii, 349-50; I, i, 76-7; V, ii, 347-8.

Compare the ancient's plan:

And out of her own goodness [I will] make the net  
That shall enmesh them all. *II*, i, 367-8.

Mura's feigned solicitude,

'Tis too secure a confidence betrays  
Minds valiant to irreparable dangers. *II*, i, 90-1,

is strongly suggestive of the Venetian's:

I would not have your free and noble nature,  
Out of self-bounty, be abused. *III*, iii, 199-200.

When called upon for a "testimonial" or a "living reason," each slanderer falsely quotes the man whom he accuses. Each invokes the manly self-control of his victim in order to prevent a disastrous outbreak, at the same time seeing to it that the newly-excited wrath does not abate. In both dramas, a handkerchief is used as an instrument of evil. Finally, the line

And who can say now Abrahen is a villain?  
*IV*, i, 315.

is nothing less than an echo of Iago's challenge:

What's he then that says I play the villain?  
*II*, i, 342.

Besides the parallels pointed out by Dr. Parrott, the following echoes may be found interesting:

Make us not a stranger to your thoughts.  
*R. for H.*, I, i, 86.

Makest his ear  
A stranger to thy thoughts. *Oth.* *III*, iii, 143-4.

In his extremity, the wronged Mura cries out:

Methinks the horror of the sound should fright  
To everlasting ruin the whole world. *III*, i, 166-7.

Othello's words are:

Methinks it should be now a huge eclipse  
Of sun and moon, and that the affrighted globe  
Should yawn to alteration. *V*, ii, 99-100.

Mura—My just-waked wrath shall riot till it sink  
In the remorseless eddy. *III*, i, 208-9.

Othello—My bloody thoughts, with violent pace,  
Shall ne'er look back, ne'er ebb to humble  
love,  
Till that a wide and capable revenge  
Swallow them up. *III*, iii, 457-60.

If those on which his eyes hang were my heart-strings.  
*R. for H.*, *IV*, i, 64-5.

Though that her jesses were my dear heart-strings.  
*Oth.* *III*, iii, 261.

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#### VITZLIPUTZLI

To my note on *Vitzliputzli* (*Modern Language Notes*, November, 1913) I beg to add the following quotation from Gryphius' *Horribilicribrifax*, Act. I, Scene 1: "Behüte mich der grosse Vitriputrli." Here Vitriputrli is obviously identical with Vitzliputzli.

The reference was kindly pointed out to me by Prof. G. W. von Zedlitz of Victoria College, University of New Zealand.

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#### CHAUCER'S PROPHECY IN 1586

An interesting reference to "Chaucer's Prophecy" is found in a letter of information and complaint addressed by "A.B." to Lord Burghley, dated July 7, 1586.<sup>1</sup> The substance of the letter is given in the *Calendar* as follows:

"Wm. White, a merchant of these West parts, informed the writer that being at St. Malo last month, he heard that 16 of their ships and barks had been rifled or taken by English men-of-war, and that their hatred of the English was such that our merchants dare not walk about in public."

<sup>1</sup> *Calendar of State Papers, Domestic, Addenda*, 1580-1625, p. 181. The reference was called to my attention by Dr. Carleton Brown.